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ILLUSTRATIONS  
TO  
ORIENTAL MEMOIRS.

BY JAMES FORBES, ESQ.

WITH EXPLANATORY NOTICES.

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LONDON:  
RICHARD BENTLEY, NEW BURLINGTON STREET,  
Publisher in Ordinary to His Majesty.

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1835.



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## EXPLANATION OF THE PLATES.

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### I.

*Humming Birds at the Brazils on a Branch of the Orange Tree.*

THE infinite variety of these little beauties, hovering over the lemon and orange blossoms in the groves near Rio de Janeiro, renders it difficult to make a selection. These introduced in this plate were drawn and coloured from nature. That on the wing is called the Fly-bird, from being the smallest of its species, and consequently the least, hitherto known, of the feathered tribes, in any part of the world.

### II.

*Blue Banana Bird at Rio de Janeiro, on a Sprig of the Guava Tree.*

The beauty and variety of the birds on the coast of Brazil are astonishing: they are all specifically distinguished by naturalists, but the inhabitants of Rio de Janeiro generally call them red, blue, green, and yellow banana-birds, as those colours predominate; especially the birds which feed on bananas and plantains. The guava is one of the most beautiful and best flavoured fruits at the Brazils, and a great favourite with the domesticated songsters among the Portuguese ladies.

### III.

*Hindoo Peasant ascending the the Cocoa-nut Tree, to draw the Tari,  
or Toddy.*

The mode of extracting the palm wine, or Toddy, is fully described in the Memoirs. To the Cocoa-nut tree the pot containing the liquor distilled in the night is affixed, for the peasant to pour into a larger vessel. In the fore-ground is a banana tree; and a Hindoo temple, overshadowed by a banian tree, with other oriental scenery, in the distance.

## XII.

*Dancing Girls and Musicians.*

This is an exact representation of a set of Dancing Girls and Musicians, drawn from the life at Bombay. The costume of these courtezans varies according to their taste, whether Hindoos or Mahomedans, and it seldom happens that two are dressed exactly alike, either in their robes, or ornaments.

## XIII.

*Manner of travelling in a Palanquin in India.*

This was the general construction of a palanquin, until the late improvements by the Europeans settled in Bengal, especially in one kind, which forms almost a small chamber, with windows of Venetian blinds to admit the light and air, as required. The bearers occasionally relieve each other; and on a journey, relays of bearers are placed at convenient distances.

## XIV.

*An Indian Hackeree, drawn by Guzerat Oxen.*

This is engraved from a sketch by Count de Montalembert, of an Indian Hackeree, or chariot, with two wheels, and is an exact representation of that vehicle, as also of the breed of oxen, peculiarly trained for that purpose, as particularly described in the work. Many hackerees have four wheels, and accommodate a small family. The costume of the natives in the back-ground is equally characteristic.

## XV.

*A Mahomedan Youth of Distinction.*

This plate represents the usual character, appearance, and dress of the Mahomedan boys, in the best Mogul families settled in the western provinces of Hindostan. They do not always wear ear-rings; but when dressed are adorned with rows of pearl, diamonds, rubies, and emeralds; also rings of great value.

## XVI.

*A Mahomedan of Distinction, with a Dervise on his Pilgrimage.*

The sitting figure smoking the Hooka is a Sciad of a high Mahomedan family, claiming his descent from the Prophet of the Faithful. He is accosted by a Mahomedan fakeer, or dervise, with his lark and staff, the usual accompaniments of those religious beggars; who, like the Hindoo mendicants, travel throughout Hindostan, living upon alms.

## XVII.

*Parsees at Bombay.*

The Parsees, descended from the Persian emigrants who left their country on the Mahomedan persecutions, and settled at Bombay, Surat, and Baroche, are particularly described in the Memoirs. They are a people differing very much in appearance and character from the Hindoos and Mahomedans, among whom they reside, and are in all respects perfectly distinct and separate. The drawing was taken from a Parsee family at Bombay. The back-ground represents one of the common wells in India, with the cocoa-nut, papah, and plantain trees, and a distant view of a Parsee tomb on a Malabar Hill.

## XVIII.

*View from Malabar Hill, on the Island of Bombay.*

This View contains the fortified town, and harbour of Bombay, connected with Colaba, or Old Woman's Island; beyond the harbour and shipping are the Island of Caranjah, and the high land on the continent. The nearer landscape represents the country on Bombay, consisting chiefly of cocoa-nut woods and rice-fields, interspersed with English villas and plantations. Those in this engraving are the Retreat and Tankaville, on the borders of a tank of fresh water, near Malabar Hill; on which is seen one of the Parsee tombs, or large open sepulchres, where the corpses are exposed, to be consumed by vultures and other birds of prey.

## XIX.

*The Golden Lizard, on a Sprig of the Neva Tree.*

Nothing can exceed the brilliant colouring of the lizard attempted

in this plate; when the sun shone upon the blue and yellow divisions of its body, the richness baffled all attempts at imitation. The Neva tree, when covered with its pensile blossoms, is one of the most elegant vegetable productions in Hindostan.

## XX.

*Surat, on the Banks of the Tappee.*

The engraving represents this celebrated city in the most interesting point of view, from the English factory to the Dutch bunder, taken on the opposite side of the river. In the centre is the castle, with the British and Mogul colours on the towers; the more distant flag surmounts the Portuguese factory.

## XXI.

*The Conclusion of a Cheeta-hunt at Cambay.*

The drawing for this engraving was made by Lady Malet, from a picture painted in water-colours, by a native of India, taken on the spot, which, although defective in keeping and perspective, exactly describes the scene intended: it represents the Cheeta growling over the antelope he has just killed in the chase, and the gamekeeper cutting off the haunch to give the hungry animal to redeem the rest of his prey. Sir Charles Malet and some of his Persian friends at Cambay are spectators. One of the attendants carries a hawk, trained for the chase of antelopes and other game, which formed a principal amusement at Cambay.

## XXII.

*The Mango.*

The Mango, (*Mangifera Indica*, LIN.) so deservedly esteemed one of the greatest blessings in India, abounds in most parts of its extensive dominions. It is a fruit frequently mentioned in the Memoirs, as differing in form, colour, and flavour, more than usual in oriental orchards, and far exceeding the variety of apples in Europe. The Alphonso mango at Goa, and that of Mazagon on Bombay, have deservedly obtained the preference to every other sort. The fruit is delineated in its various stages, as is sometimes seen on the same tree, adorned by one of the most beautiful Indian butterflies.

## XXIII.

*Calicut, on the Coast of Malabar.*

This humble fishing-town, scattered among the cocoa-nut woods on the Coast of Malabar, is all that remains of the grand emporium of Calicut, which was esteemed among the first commercial cities in India, when Vasco de Gama arrived there, after his adventurous passage round the Cape of Good Hope, at the end of the sixteenth century; as particularly mentioned in the Memoirs.

## XXIV.

*Anjengo, on the Malabar Coast.*

The drawing was made in 1772; Anjengo was then the most southern settlement belonging to the English on the coast of Malabar. The only public buildings were the Portuguese church and the English fort, which terminate the view north and south.

## XXV.

*A Hindoo Temple, near Eddova in Travencore.*

This Temple was selected, as offering a fair specimen of the different style of architecture in the religious structures of Travencore and Malabar, and the Hindoo Dewals in the northern parts of India. The pillars in front of the temple are each of a single stone.

## XXVI.

*The Cajew, or Cashew Apple of Malabar.*

This plate represents the Cajew Apple and Nut in all its various stages, displayed at the same time among the leaves and blossoms of this beautiful tree; which is one of the chief ornaments in the Malabar landscape, and is planted on each side of the public roads in many parts of Travencore, to shade the travellers.

## XXVII.

*View of the large Temple in the Island of Elephanta.*

This plate is reduced from one of larger dimensions, which was engraved from a drawing taken on the spot in 1774. It gives a general view of the

interior of these extraordinary excavations, in which the Triad Deity of the Hindoos is distinguishable at the termination of the central aisle, or avenue. A strong light is thrown into the cave through an accidental aperture in the side of the mountain, the light originally admitted being only from the principal entrance.

## XXVIII.

*Comparative View of two principal Pillars in the Excavations at Salsette and Elephanta.*

The lofty columns, surmounted by elephants, and something like a bell, was drawn correctly from one highly-finished in the large temple at Salsette. The other is a representation of the fluted pillars in the Elephanta cavern. Its capital seems well adapted to the situation, giving the spectator an idea of its being pressed and swelled by supporting the superincumbent mountain.

## XXIX.

*Scene of a melancholy Event on the Island of Salsette.*

The little affecting anecdote of a Hindoo mother having her only child carried off by a tiger, while gathering fuel on the borders of a forest, is mentioned in the Memoirs at Salsette. The spirit and interest of the original drawing, which is from the pencil of Count de Montalembert, have been well preserved in the engraving.

## XXX.

*Ragonath Row, Ballajee, Pundit-Purdhan, Peshwa of the Mahratta Empire.*

This portrait, from a drawing made during the campaign in Guzerat in 1775, was thought to be a striking likeness of Ragobah, or Ragonath Row, the Brahmin sovereign of the Mahrattas. On being shown the original drawing, he said it was rather an unfavourable likeness, but if I would make a sketch of him after gaining a battle, it would be more pleasing, and exhibit his real character. That not according with the general opinion, the drawing remained in its original condition.

## XXXI.

*The Mahratta Peshwa and his Ministers at Poonah.*

My drawing of this interesting party was made from an original sketch, taken in the Durbar at Poonah, in the possession of Sir Charles Malet, Bart., during his residence at the Mahratta court; and is an exact representation of the highest order of secular Brahmins.

## XXXII.

*Mohman Khaun, Nabob of Cambay.*

The drawing from which this is engraved was made at a public interview between the Nabob and the Mahratta sovereign, near the walls of Cambay; it was thought to be a strong likeness, and an exact representation of the Mogul costume. On that particular occasion the Nabob wore no jewels, nor any kind of ornament, except a fresh-gathered rose on one side of his turban.

## XXXIII.

*Sculpture in a subterraneous Hindoo Temple at Cambay.*

This Temple, called by the English Shawuck Pagoda, contains some of the most beautiful marble sculpture in Hindostan, of a variety of deities in the Hindoo Pantheon. This compartment, forming the centre in a row of these images, was selected, from being more highly finished and ornamented than the rest; it represents the Deity called Parisnaut.

## XXXIV.

*A Foot Soldier in the usual Costume of the Native Indians.*

From a drawing made in the Mahratta camp, of a spear-man in Rago-bah's service. Those who carry matchlocks, or other Indian arms, are generally dressed in a similar manner, sometimes in a jacket and shorter drawers, according to their own choice; no conformity being attempted, as in the corps of native sepoy's in the Company's service.

## XXXV.

*A Mahratta Horseman.*

Engraved from a drawing sketched in the Mahratta camp; where, as remarked of the native foot-soldiers, few of them are dressed or armed exactly in the same manner; nor is there much distinction in appearance between the officers and the troop they command.

## XXXVI.

*The Table-Land and Cape Town at the Cape of Good Hope.*

The Table-Land at a distance appears like one long mountain, with a flat surface; a nearer approach discovers its projecting cliffs, craggy sides, and broken precipices. The fortifications and principal buildings in the town being drawn in proportion to the Table mountain, are necessarily on a diminutive scale.

## XXXVII.

*Baroche, on the Banks of the Nerbudda in Guzerat.*

This city being fully described in the work, it is unnecessary to add more than that the view was taken from the Melon Island, in the centre of the river Nerbudda, opposite the south face of the fortifications.

## XXXVIII.

*The Mausoleum of Bawa Rahan, near Baroche.*

A morning scene soon after sunrise: engraved from an oil painting, which I did from my original drawing, to produce a more brilliant effect in colouring. The fore-ground represents the Mahomedan women, on the anniversary of the death of a husband, child, or relative, strewing the grave with mogrees and other fragrant flowers; at the approach of night they place a few lamps round the tomb, and pass the hours in the melancholy pleasure of tender recollection. The pensile nests of the Baya, or bottle-nested sparrow, are suspended to the branches of the cocoa-nut tree.

## XXXIX.

*The Curmoor, or Florican of Guzerat.*

The plate represents this beautiful bird of about half its natural size,



the plumage is extremely correct: it is of the Bustard genus, and esteemed by epicures to be far superior in flavour to the black partridge, or any other bird introduced at the English tables in India.

## XL.

*The Sahras, or Demoiselle of Guzerat. Ardea Wirgo.*

This bird, drawn from nature, is particularly described, and a singular anecdote related of it, in the Memoirs, P. 503, Vol. I. The Sahras and Culluni, a similar bird, are very common in many parts of Guzerat, and in their most erect posture generally exceed five feet in height.

## XLI.

*The Green Pigeon and Cur-Champa.*

The bird in the plate is represented about half the natural size; it is of beautiful plumage, and highly flavoured. These pigeons are met with in most parts of Hindostan, and particularly abound in the Banian trees, whose fruit forms their principal food. The Cur-Champa grows to a large tree, with a rich foliage, and at most seasons is covered with white flowers, which emit a delicate fragrance to a considerable distance.

## XLII.

*Blue Locust, Thorny-crested Caterpillar, and variegated Mimosa,  
in Guzerat.*

These three curious and beautiful specimens in the Natural History of Guzerat are particularly described in different excursions in that province. They are delineated in the exact size and colours of nature, except in the lively azure of the locust, which it would be difficult for art to imitate.

The Caterpillar, and the elegant Baubul-tree, or Mimosa, from whence it instinctively saws off the thorny materials for its temporary asylum, are fully mentioned in P. 504, Vol. I.

## XLIII.

*Skeleton Mantis, and Oil Plant of Guzerat.*

There is as great a variety of plants cultivated for the oil which is expressed from their seeds as there is of the Mantis tribe of insects, in Guzerat. The plant here delineated is one of the most delicate of its

kind; and the mantis, or soothsayer, a singular variety among the creeping-leaves, begging flies, and other insects of the mantis tribe.

## XLIV.

*The Durbar and adjacent Scenery at Dhuboy.*

This plate represents the durbar, or palae of the former Hindoo governors, after being a little altered to the English fashion. It is pleasantly situated on the border of a tank, surrounded by temples and sacred groves of the Brahmins. The fore-ground represents that part where cattle were generally led to water. The other sides are enclosed by walls of hewn stone, with steps to the water.

## XLV.

*The Gate of Diamonds at Dhuboy.*

The Memoirs contain a particular account of the Eastern Gate at Dhuboy, and assign a reason for this distinguishing appellation. The plate represents its present ruinous state, and the remains of its former magnificence in the temple and adjoining part of the city walls.

## XLVI.

*Specimen of Hindoo Sculpture on the Gate of Diamonds, at Dhuboy.*

This composition was selected to convey some idea of the immense profusion of sculpture bestowed on this celebrated eastern portal, particularly described in the Memoirs. One hundred thousand figures of different kinds would fall far short of the number sculptured on its walls and towers.

## XLVII.

*Peasants at a Well in Hindostan.*

The engraving was made from a drawing by Baron de Montalembert, and is an exact representation of the subject. The ox carries a double skin filled with water, hanging on each side, which is sold in the cities and towns throughout India, at a very moderate price.

## XLVIII.

*The Indian Squirrel and Tamarind.*

These are both of the natural size and colours. There are larger squirrels in India, more like those in Europe; but the little beauty here

delineated is common in every town and village throughout Hindostan ; perfectly familiar in the houses and gardens of natives and Europeans : the stripes are sometimes of a darker brown. The tamarind leaves and blossoms are of the usual standard ; the fruit is shorter than is generally seen, on account of the size of the plate.

## XLIX.

*The Mawahw Tree of Guzerat.*

This valuable tree is indigenous to many parts of India, and is fully described in Vol. II. P. 61.

## L.

*Grains in Guzerat. Chena, Buntée, Codra, Natehnee.*

The early grains were all drawn from nature, at the commencement of the different harvests in the Dhuboy Purgunna. The Linnean names and specific distinctions are mentioned in the work : their varied tints and rich appearance add much to the beauty of the luxuriant plains of Guzerat. These grains are all reaped in what is called the first harvest, commencing soon after the periodical rains are over.

## LI.

*Grains in Guzerat. Juarree, Bahjeree, Batty, or Riee.*

These latter grains, whose Linnean distinctions appear in the work, are more nutritive and valuable than those in the preceding plate. They were all drawn and coloured from nature ; and when fully ripe, clothe the fertile purgunnas with the most luxuriant and varied beauty, in a province deservedly named the *Paradise of Nations*.

## LII.

*The Wedded Banian Tree.*

This tree is so called in Hindostan, where the seed of the Palmyra (*borassus flabelliformis*) has been dropped by a bird, or scattered by the wind into the decaying trunk of a burr, or banian tree, (*Ficus indica*.) The trees thus united form a peculiar contrast, especially when the Palmyra soars loftily above the spreading branches and picturesque trunks of the burr. The

trees from which this drawing was made grew near the bottom of the excavated mountains in the island of Salsette; and were much frequented by the Baya, or bottle-nested sparrow.

## LIII.

*Hindoo Devotees of the Jungam and Byragee Tribes.*

These superstitious mendicants have some characteristic difference from the devotees of the Gosaing and Jetty tribes, the detail of which would be neither interesting nor entertaining to the English reader. Some of the distinctions in the artificial gradations of caste among these people are slightly mentioned in the Memoirs. The contrasted appearance of the well-fed Jungam and the meagre habit of the abstemious Byragee are sufficiently obvious.

## LIV.

*Small Hindoo Dewal on the Bank of the Nerbudda.*

These little temples, generally shaded by a banian-tree, are built near a Hindoo village, for the convenience of the peasants; and also for the comfort of the boatmen navigating the river, who, on festivals and stated ceremonies, frequently land, and perform their devotions to the deity therein worshipped. The Raje-pibley hills form the distant prospect.

## LV.

*A Banian Tree, consecrated for Worship in a Guzerat Village.*

This tree was sketched, not only for its perfect form, and the ramifications and trunks surrounding the parent stems, (from which they did not then extend to a great distance) but because it gave an exact representation of a village deity often mentioned in those small hamlets where no building is appropriated to Hindoo worship. To this stone, sometimes rude and shapeless, and sometimes sculptured into the form of a deity, the peasant repairs to perform his daily devotions



HUMMING BIRDS at the BRASILS,  
*with the nest on the Orange Tree.*

*W. Hooker fecit.*

*Jam. Forbes. del.*





BLUE BANANA BIRD *at* RIO DE JANEIRO,  
*on a Sprig of the* GUAVA Tree.

*W. Hooker fecit*







*Engraved by J. Shury*

HINDOO PEASANT ascending the COCONUT TREE  
to draw the TARI or TODDY.

*Jan. 1. 1841.*





Engraved by J. Gray

View of COBBIER BERR, the celebrated BANIAN TREE on the Banks of the NERIBUDDA.

Jan. 1778





Engraved by A. Heath

MONKEYS, drawn from Nature at OMBIBIBIR BITURIR. Jam Forbes 1760





THE TAC TREE.

*The Man and Fruit in front.*







THE COBRA DE CAPELLO,  
or Hooded Snake of Hindostan in F. & M. 177  
S. B. 1777





Engraved by J. B. ...

DANCING SNAKE and MUSICIANS.

*From a Drawing taken on the spot by Baron de Montalambert 1807.*





TAYLOR BIRDS and *Fruit bearing CONVOLVULUS*.

W. H. S. del.

Jam. Forbes. Bombay 1768





BILBUL or INDIAN NIGHTINGALE,

on a Sprig of the CUSTARD APPLE, &c.







*Engraved by T. Warton*

*A YOUNG HINDOO among the Secular BRAHMINES of distinction*





Engraved by Jas. Heath

DANCING GIRLS (and) MUSICIANS.

Am. Ed. No. 1049.





Engraved by J. Stary

*Manner of Travelling in a PALANQUEEN in India.*

From Fort St. George 1781





*An INDIAN LACKEREE, drawn by GUZERAT OXEN,  
with the Costume of different Castes in Hindostan.  
from a Drawing by Baron de Montalambert, 1807.*







Engraved by J. Chant

OF MAHOMEDAN YOUTH of Distinction

Vol. I. Plate 1.

Published by J. Chant, at the Sign of the Anchor, in the Strand, London.





Engraved by T. Wiggman

A MAHOMEDAN of Distinction, with a DERVISE  
on his Pilgrimage.

Jan. 1810





Engraved by T. Wason.

PARSEES at BOMBAY.

Jan. Emb. 1824

Published by Richard Bentley, at New Burlington St. 1824





Engraved by J. Store

*A View of BOMBAY, from Malabar Hill  
with the Island of CARANJAH and part of the INDIAN CONTINENT in the Distance.*

Jan. 1781







*Blue LIZARD and STY. L.*

W. H. C. 1851





Engraved by J. Stury.

SURAT on the Banks of the TAPPEE.

Ann. Forbes. 1772.





Engraved by W. Wood

*The Conclusion of a CHEETA HUNT at CAMBAY,  
from an original Drawing by Lady Mallet.*





116. MLYZAGON MANGO of *B. 116.*  
with the PAPILIO BOLINA or *B. 116.*







Engraved by J. Shury

CALICUT, on the Coast of MALABAR. *Jan. Feb. 1771*

Published by Richard Bristle, New-Parliament-Street.





*Engraved by J. Stary.*

*ANJENGO, on the Coast of MALABAR.*  
*Jan. Forbes, 1772.*

*Published by Richard Bentley 3 New Burlington St. 1834*





Engraved by J. Sims

A HINDOO TEMPLE, near EDDOYA in TRAVENCORE.

Ann. Entic. 774





*The CAJEW or CASHEW APPLE of Malabar*

Jan. Forbes. Annon. 1771





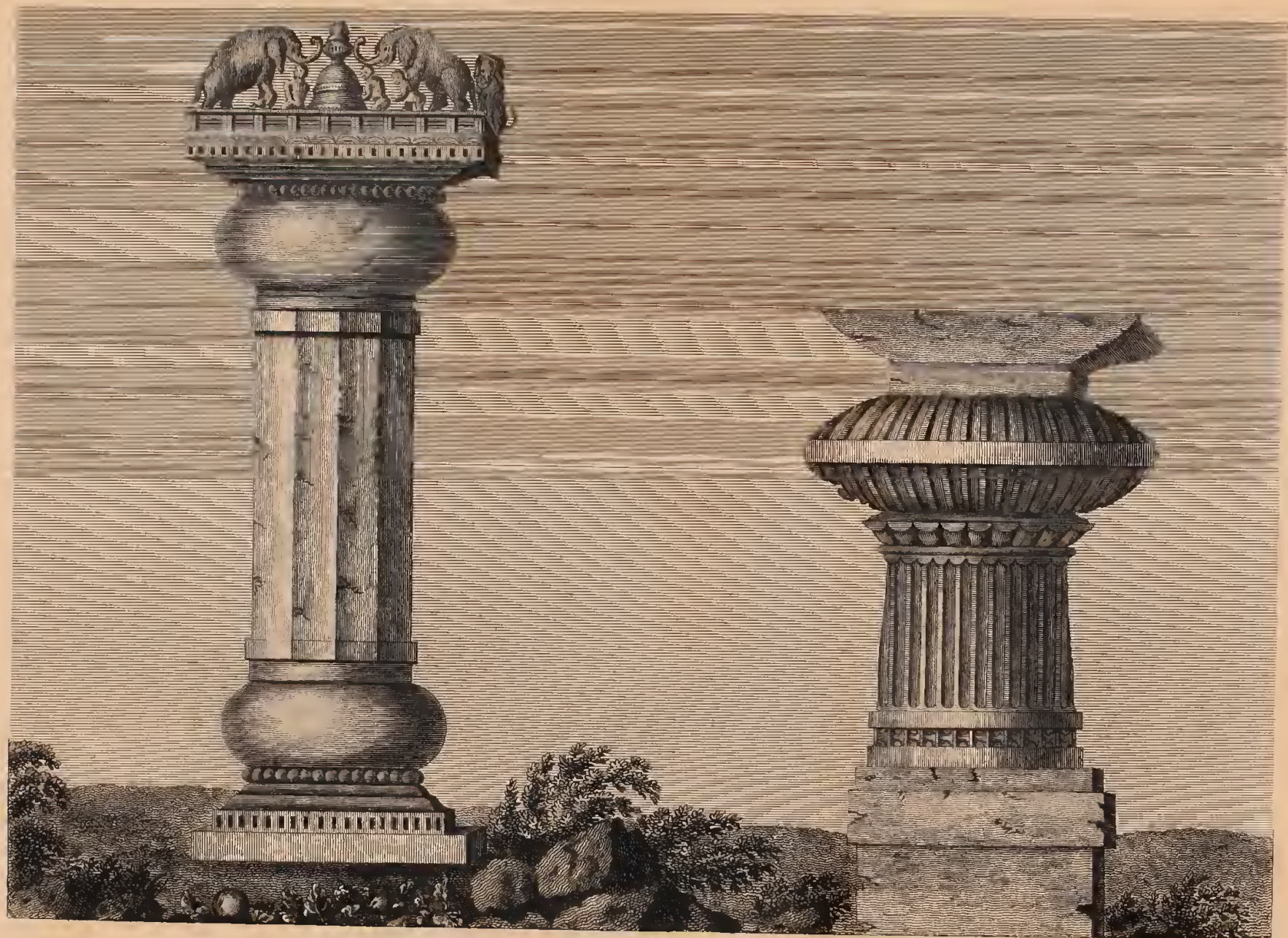


Engraved by J. Smith.

*Interior View of the principal Excavated TEMPLE on the Island of ELEPHANTA.*

Jan. Forb. 1774





*Engraved by J. Sturz.*

*Comparative View of two principal Pillars in the Excavations at*  
 SALSEETTE and ELEPHANTA.

*Jan. Edes 1777*





Engraved by C. Heath

*Scene of a Melancholy event on the  
ISLAND of SALSETTE,  
from a Drawing by Baron de Montalambert 1774.*





RAGONATH ROW, BALLAJEE; PUNDIT PURDEAN,  
PESHWA OF THE MARHATTA EMPIRE.







Engraved by "W. G. W."

*The MAHRATTA PESHWA, and his MINISTERS at POONA.*

*Drawn from an original Sketch belonging to Sir Charles Malet Bart.*





MOHMAN KHATUN, NABOB OF CAMBAY.

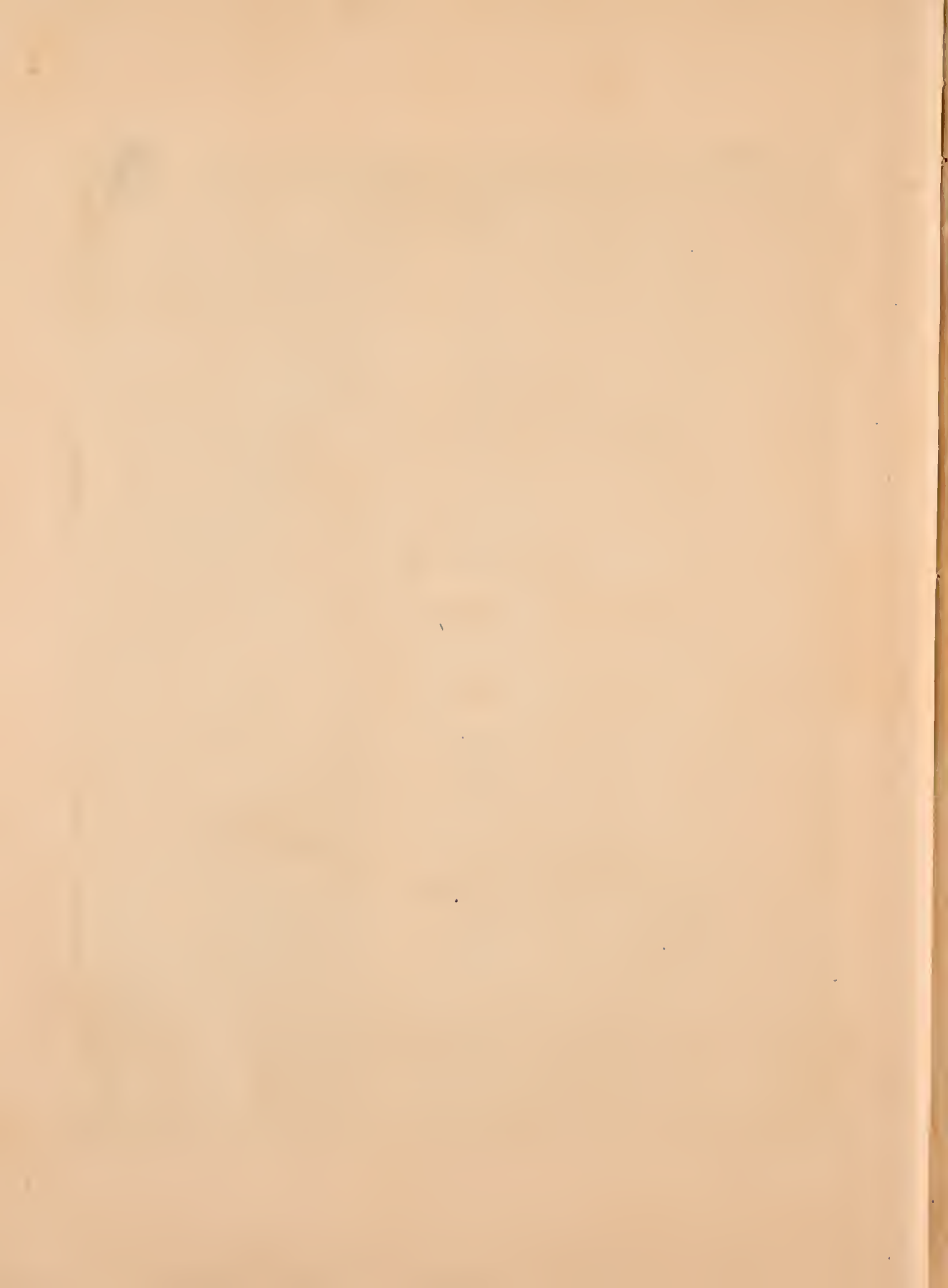




Engraved by J. Phony

SCULPTURE in a Subterraneous HINDOO TEMPLE at CAMBAY.

Jan. Forbes 1775





Designed by T. Whittall

*A FOOT SOLDIER in the usual Costume of the Native INDIANS.*

Engr. by G. Cooke







Figure 10

MAHARRATTA HORSEMAN, sketched in the Camp





Engraved by W. Annis

TABLE LAND, and distant View of Cape Town at the CAPE of GOOD HOPE.

Published by Richard Bentley & New Burlington ST. LONDON

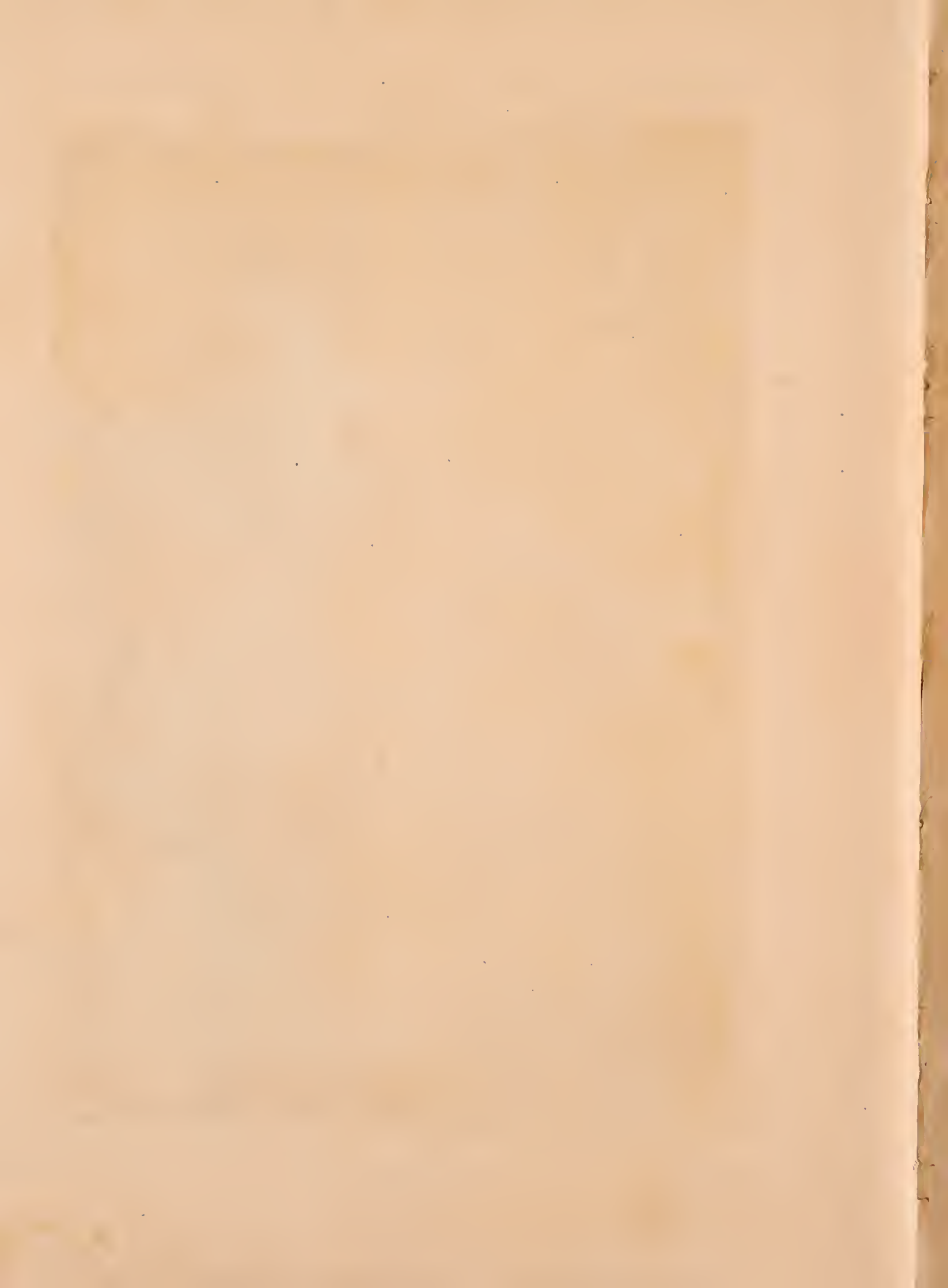




Engraved by J. Stacey

BAROCHE on the Banks of the NERBUDIDA in Guzerat. Jan. Forbes. 1778

Published by Richard Becket & Co. New Burlington Street.





Engraved by W. Angus.

*The Mausoleum of BAWA RAHAN near Barochi.*

Jan. Forbes 1778







*The CUROOD of EGYPTIAN,  
one of the highest flavoured Bird in Arabia  
about half the size of a Turkey*





*The SAHRAS or DEMOISELLE of Garet  
from four to six feet in height.*





GREEN PIGEON and CTR. CLAMPHAN of the CONCAN.

W. Ecker del.

Jam. Forbes. Fort Victor.





BLUE LOCUST, and FAGGOT CATERPILLAR  
with its Nest on the Variegated, Acacia or Babel Tree  
IN GUZERAT.







*Skeleton MANTIS and OIL PLANT of Gujarat.*

W. Hooker fcsd

Jan. 1841

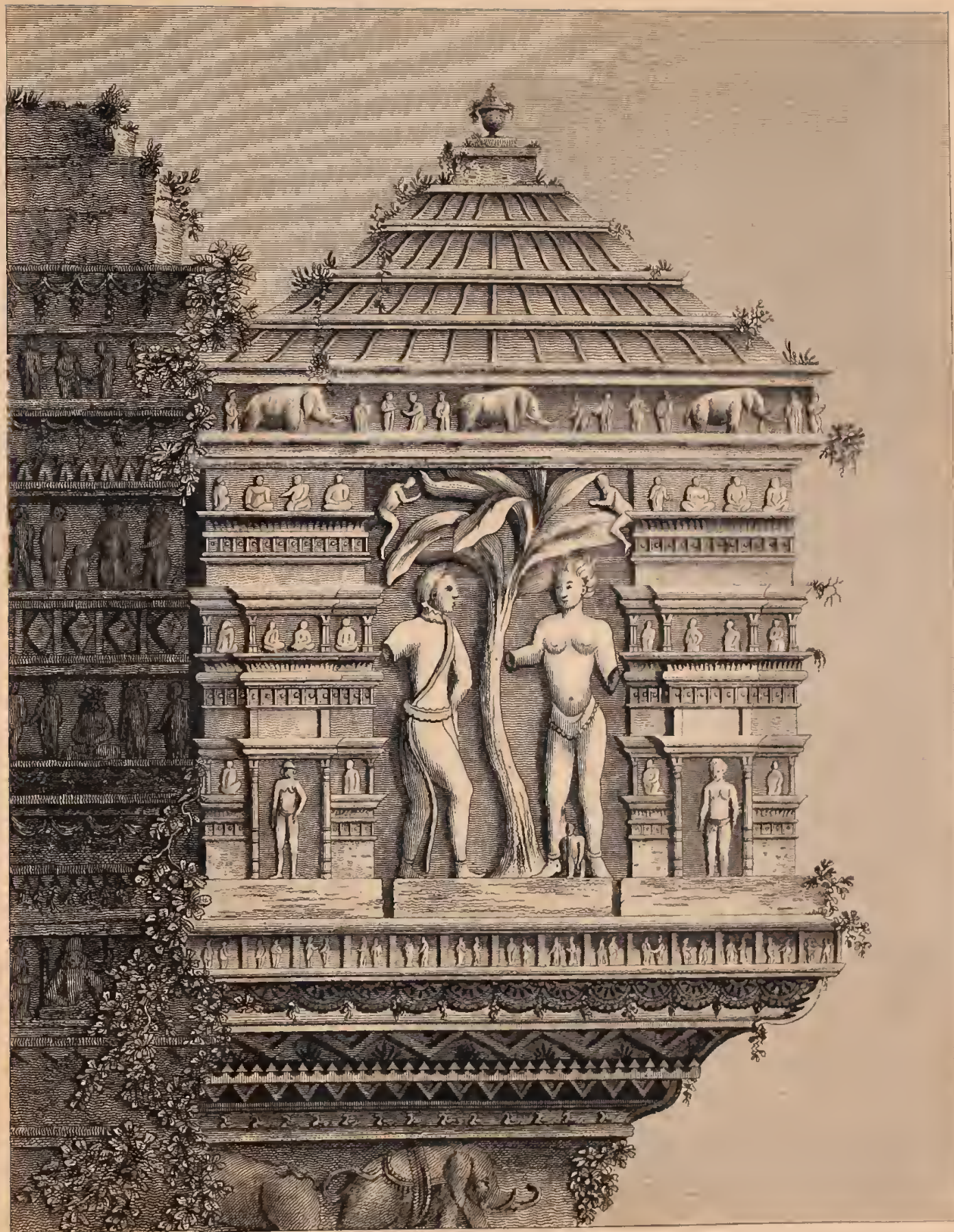




Engraved by W. Angus

*The DURBAR and adjacent Scenery at DEBBOY,*  
Jan. Forbes. 1781

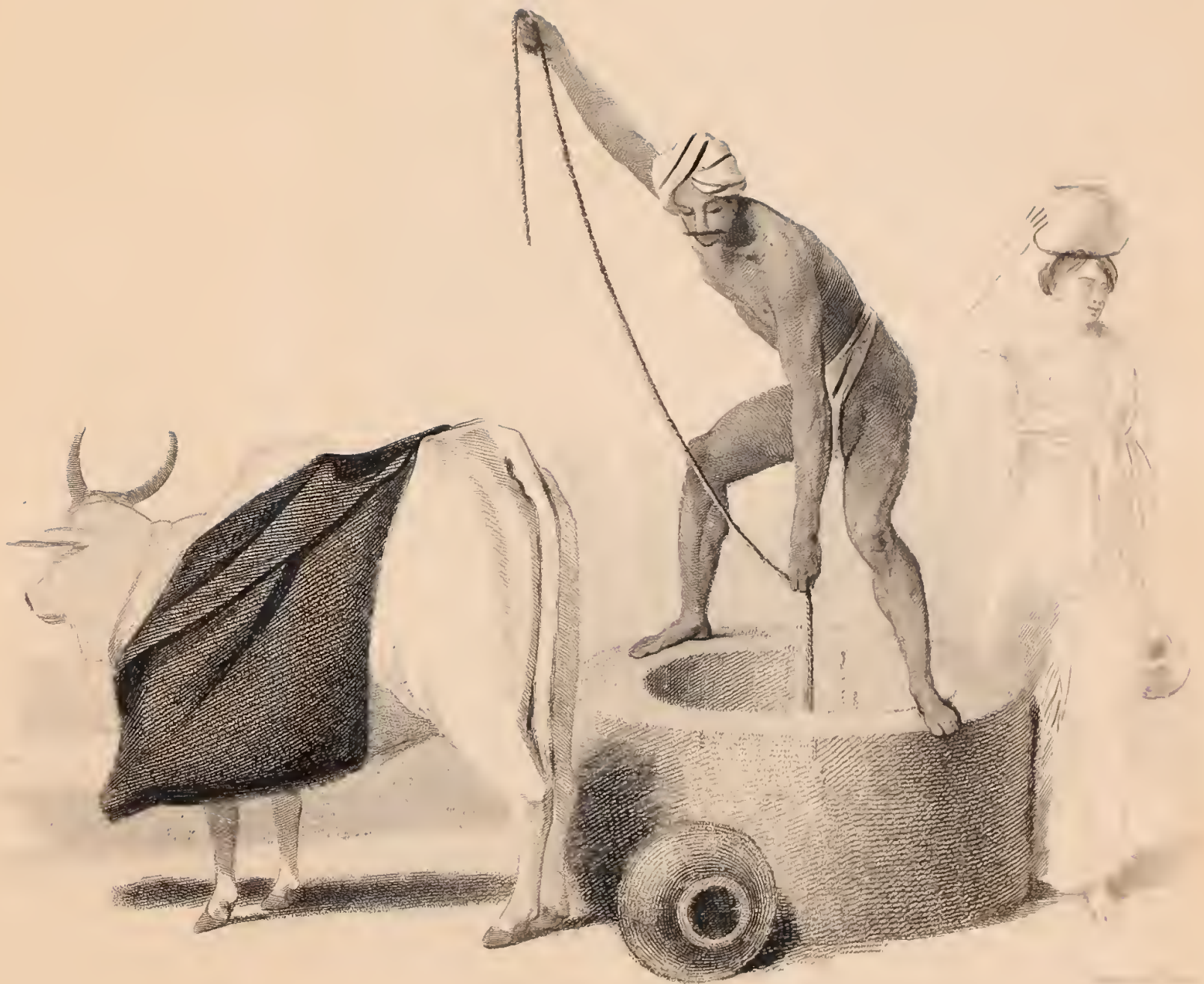




Engraved by T. S. S. S.

Specimen of HINDOO SCULPTURE on the Gate of DIAMOND at DEOBOY.





PRASANTS at a Well in HINDOSTAN,

*Sketched by Baron de Montcalm, 1807.*







INDIAN SQUIRREL and TAMARIND.

W. G. L. 1800

Am. Mus. Bombay 1791





*The MAHWAH Tree of GUZERAT*  
W. Hooker sculp. Ann. Entom. Boudier 1841





GRAINS in GIZERAT.

1. BOUTAH or NATCHNEE, *Cyperus coccineus* 2 BUNTER,  
 3. CODRA, *Paspalum Indica* 4 CHENA, *Panicum miliaceum*





GRAINS in GAZFRAT

1. STARRE, *Melous sorghum*, 2. BAUFREE, *Panicum*

3. BATTY or RICE, *Oryza sativa*







Engraved by J. Gray

*The wedded BANIAN TREE, or the PALMYRA and BURR TREE united  
drawn on Salsette.*

Jan. Entom. 1172





A HINGAM et A BYRAGE,  
HINDOU. OUDIPRES.





Engraved by J. Shore

*Small HINDOO TEMPLE on the Bank of the NERBUDDA.*

PLATE 100. 178





Engraved by J. Arca.

A BANIAN TREE, consecrated for Worship in a GUZERAT VILLAGE.

Jan Forbes. 1781







Engraved by T. Williams

A COOLIE CHIEFTAIN.

Jan. Fort. 1851.





*Two Similes of the intail work on the TOMB at AGRA, called  
TAJE-MAHAL, or CROWN of the SERAGLIO.*

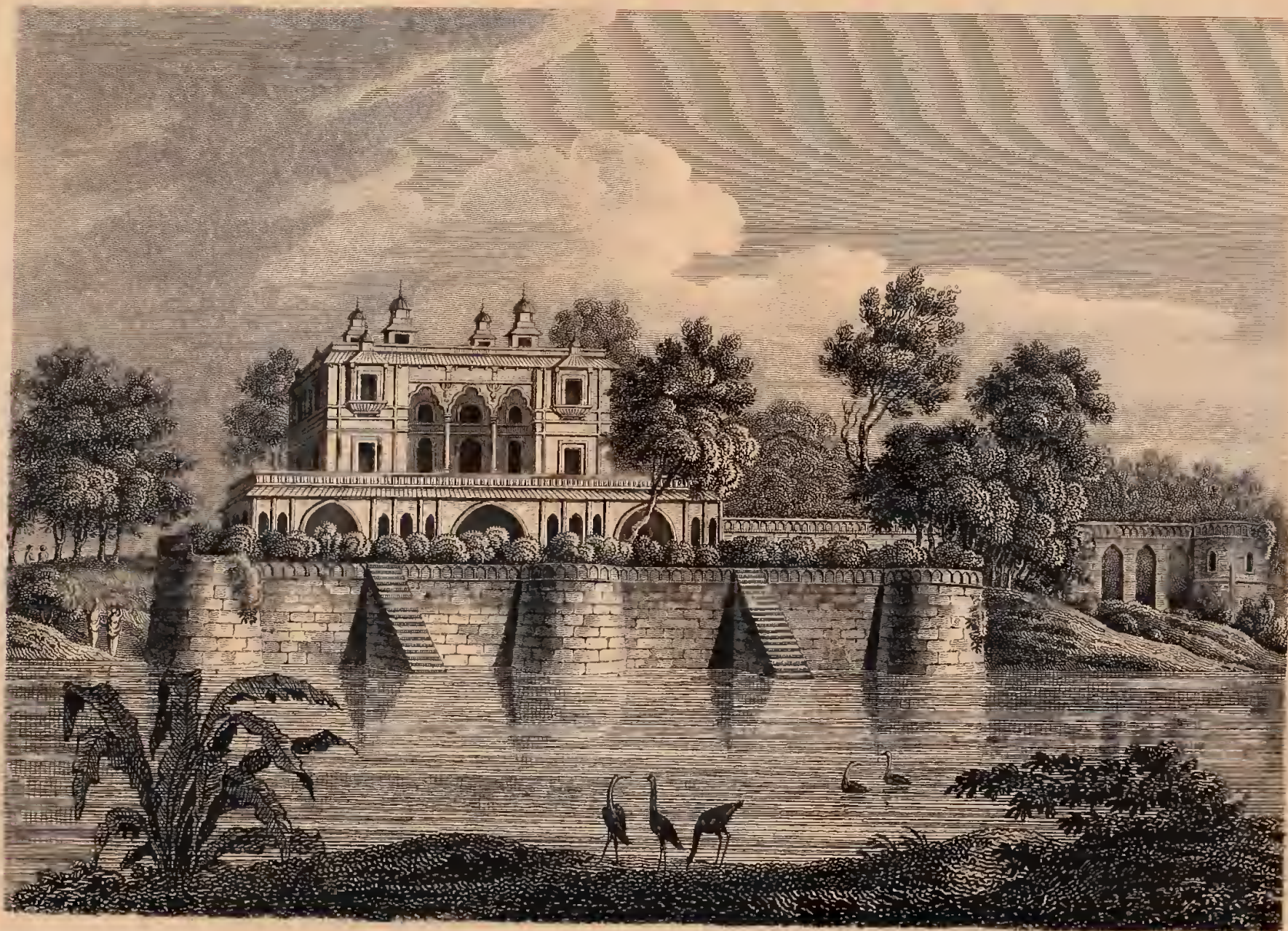
*Jan 6500. 1781*





LA MOSQUEE, ou Grand Mosque de AHMEDABAD





Engraved by J. Storr

SHAHI BHAUG, a Summer Palace built by the Emperor SHAHI JEHAN,  
on the Banks of the SABERMATTY.

Jan. 1760.







Engraved by J. Silver

*View of the WATER TEMPLE in the Gardens of  
DIL GUSHA, or 'Expansion of the Heart' at CAMBAY.*

Jan. Forbes. 2782.





PANDANUS ODORATISSIMUS,

*The Flower and young fruit of the Kauri!*





PANDANUS ODORATISSIMUS.

*The Fruit of the Scented Tree.*

John Forbes, Pinx. 1769





A GRACIA CHEIFTAIN or RAJAH, with his SUARREE or usual attendants,  
from a drawing by Baron de Montalembert. 1783.

Published by Richard D. Bentley, 8, New Burlington com St. 1834











Engraved by J. Stary.

BRIDGE over the River BISWAMINTREE, near BRODERA.

Sam. Forbes, 1783.





*Red, Blue, and White LOTUS, of Hindostan*

*Jan. 1810. Chamblé 1781*





*Engraved by W. Angus*

*View of ONORE FORT after the Siege in 1783.*

*Sam. Enbee.*







Engraved by J. Greig

*Interior View of the Island of* ST HELENA. *Jun. Forbes, 1784*





*Spotted KINGFISHER, and a singular  
FROG on the Coast of MALABAR.*

*W. H. See text*

*and text*





The FLYING FISH, *Ercetia volans*

W. Hooker del.

J. Van Linn. 1751





THE MEDUSA.

*or Portuguese Man of War*







Engraved by J. Sturz

A BRAHMIN WOMAN of Distinction in GUZERAT.

Jan. Feb. 1831

Published by White, Cochran & Co. Fleet Street June 1<sup>st</sup> 1831





Engraved by J. Stary.

HINDOO DEVOTEES, of the *Gourner & Jolly Tribes.*

Jan. Embos. 1785.





Engraved by J. Shury.

Scene on the Banks of the NERBUDDA near CHANDODE.

Jan. Forbes 1782.

Published by White, Ashme & Co Fleet Street June 1<sup>st</sup> 1812.





Engraved by J. Sherr.

*Scenery among the SACRED HINDOO GROVES near CHANDODE,*

*Jan. Forces 1812.*







*Engraved by J. Stury*

*View of BOMBAY in 1773.*  
*Jan. Fordes*

*Published by White Cochran & Co Fleet Street, June 2<sup>d</sup> 1822.*





Engraved by Chas. Heath.

VIEW OF BOMBAY GREEN.

Jan. Feb. 1768

Published by White, Cochran & Co. Fleet Street June 1<sup>st</sup> 1812.





*Engraved by T. Whitt.*

*View on BANCOOTE RIVER; in the CONCAN.  
taken from Paragon Hill.*

*Jan. Forster 177.*

*Published by White & Cochran 40 Fleet Street June 2<sup>d</sup> 1841.*





Engraved by T. H. H. H.

*A Distant View of the Temple at ALA BELAUG, with different Valleys*

IN THE CONCAN.

Jan. 1777.







Engraved by J. Sturt

COCHIN on the Coast of MALABAR.

Jan. Forbes 1779

Printed by W. & A. G. in the Strand at the Sign of the Sun

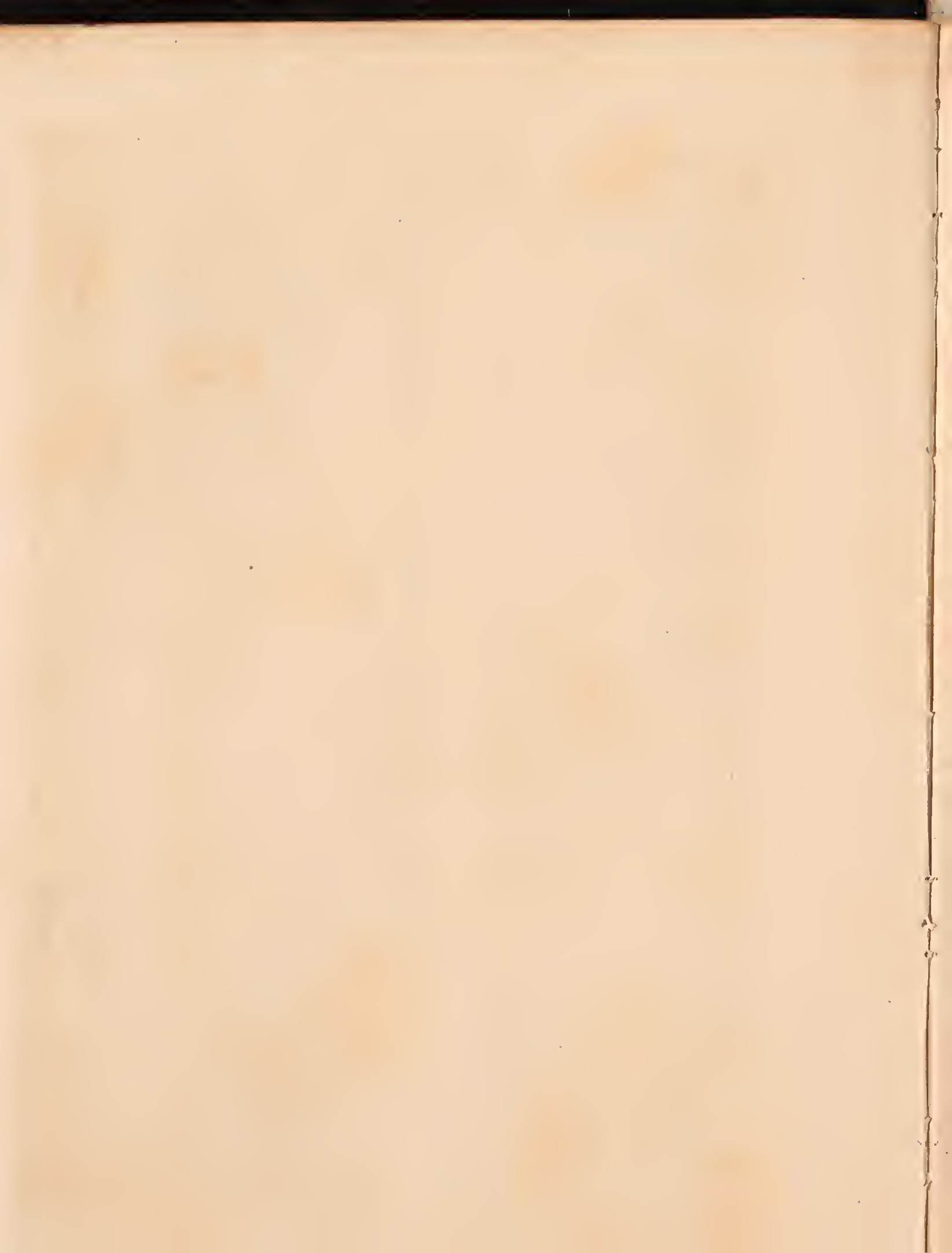


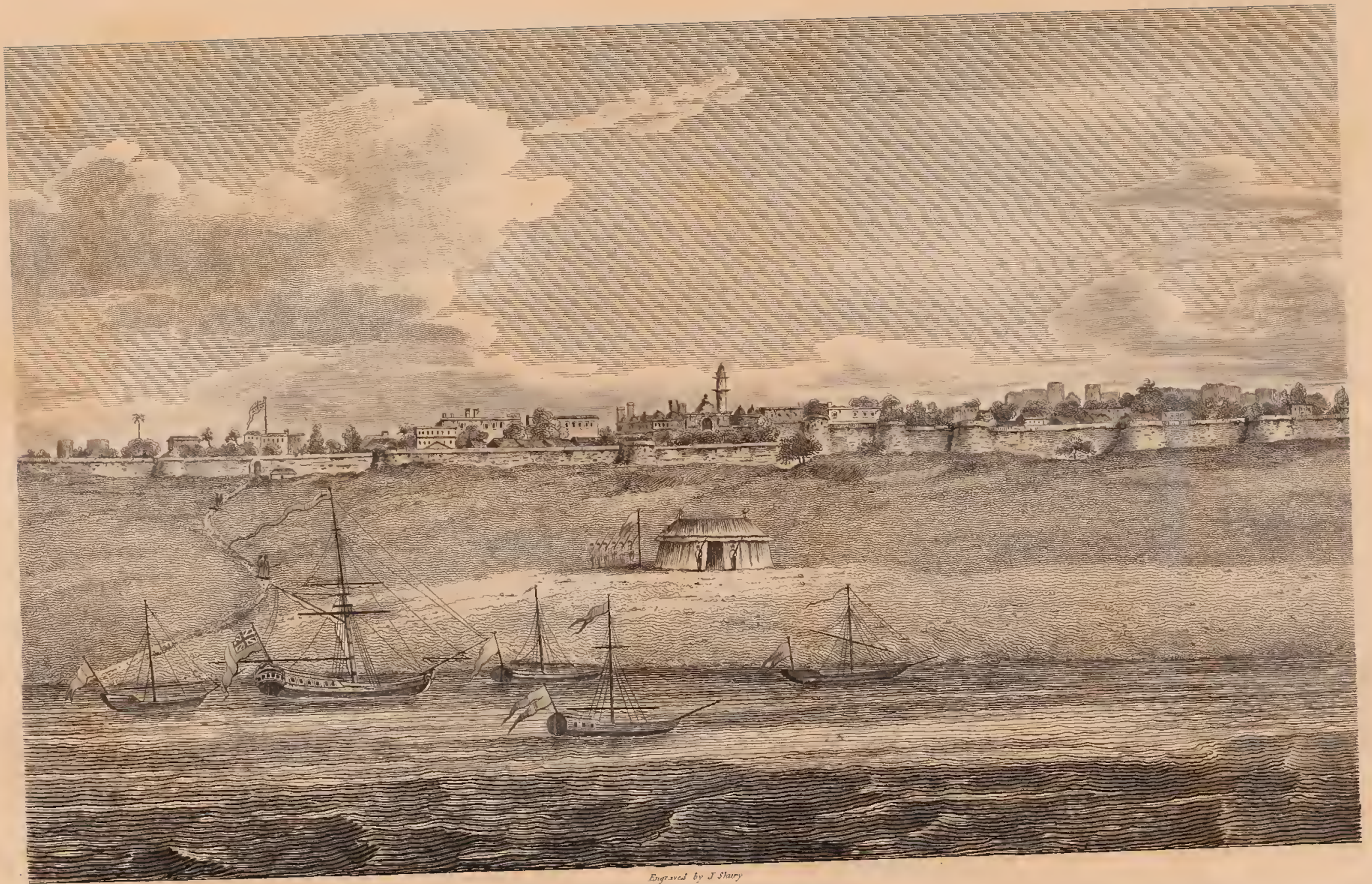


Engraved by J. Storer

HILL FORT on the Island of CARANJAH,

Jan Forbes 1774





Engraved by J. Slory

*View of CAMBAY, from the South.* Jam Forbes 1775

Published by White Cochran & Co Fleet Street June 1<sup>st</sup> 1812





Engraved by Dato.

GARDEN-HOUSE in a Village near BAROCHE, in GUZERAT. *Jan. Forster 1778.*

Published by White, Cochran & Co. Fleet Street June 25<sup>th</sup> 1812.











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